



THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

November  
2004







*In Needful Things: Not Vital's Snowball, 1999 (white glass within clear glass, edition of 14, courtesy of Not Vital and Baron/Boisanté, New York)*

Cover: The exhibition *Nature Sublime* features highlights of the museum's collection of 19th-century landscape works on paper, including American Impressionist George Inness's watercolor *Albano, Italy*, c. 1872 (Bequest of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection 1938.62).

### **Dukes & Angels: Art from the Court of Burgundy, 1364–1419**

*North Gallery, through January 9, 2005*

Sculpture, paintings, manuscripts, ivories, and gold and silver objects demonstrate the artistic legacy of the early Renaissance court of Burgundy

### **Nature Sublime: Landscapes from the Nineteenth Century**

*South Galleries, through November 14*

Drawings and prints by European and American artists, from the Romantic and picturesque to Impressionism and early American modernism

### **Trophies of the Hunt: Capturing Nature as Art**

*Galleries 103–105, through November 3*

Animals and nature captured and represented as art, from the museum's photography collection

### **Needful Things: Recent Multiples**

*Project 244, through January 2, 2005*

More than 40 witty editions of three-dimensional works by artists attracted by the idea of mass-producing art as a consumer commodity

Supported by a generous grant from Central Cadillac-Hummer

### **Luc Delahaye Photographs: History**

*Galleries 103–105, November 6, 2004–February 23, 2005*

Large-scale color photographs take an expansive view of world events



## From the Director

Dear Members,

Our magazine this month discusses recent and ongoing collaborations with the Museum of Contemporary Art (known familiarly as MOCA Cleveland). These projects represent an exciting model for the future, allowing our region's institutions to work together while playing to their considerable individual strengths. Because the museum presents the entire global history of art, our walls were also well suited to a temporary installation of an interactive work by Ilya Kabakov, whose art by its nature comments on the very traditions exemplified in our grand-scale history paintings, especially early 19th-century French works. This installation complements a concurrent exhibition of Kabakov's work at MOCA Cleveland. Highly respected in Russia, Kabakov is the only living artist to have been shown at the Hermitage.

For the second collaboration, MOCA coordinated the well-publicized Spencer Tunick photography project this summer, when nearly 3,000 shivering Clevelanders showed up to be photographed nude on East 9th Street between the Mather steamship and the Rock and Roll Hall of Fame. Since MOCA has no permanent collection, several donors presented a large photograph to the Cleveland Museum of Art and it was accepted as part of our permanent collection. Both institutions are stronger for having worked together on these presentations, and the artistic landscape of Cleveland is significantly richer as well.

*Dukes & Angels: Art from the Court of Burgundy, 1364–1419* is on view through January 9, and it is a rare opportunity indeed: The show appears only

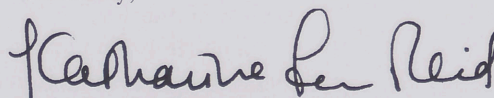
in Cleveland, having opened in Dijon, France, earlier this year. Drawing on the renowned strength of our permanent collection and of the Musée des Beaux-Arts in Dijon, the show gathers sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver, and more in a royal treatment of what historians call the "Burgundian court style."

The Musical Arts department has assembled a fine program of concerts that celebrate this Burgundian golden age; this month we have a concert with early-music greats Pomerium on the 3rd and a lecture/demonstration with British musicologist David Fallows and the Case Western Reserve University Early Music Singers on the 10th. In performing arts and film Britain meets France in the 21st century as the English-born French chanteuse Jane Birkin sings in person on the 12th, and appears in films on the 6th and 17th.

Tom Hinson's article on Luc Delahaye introduces us to this intriguing photographer who approaches documentary war photography with the attitude of a history painter: Instead of seeking to zoom in on a single moment of action involving one or a few figures, he steps back, presenting a broad context and a range of detail and nuance that add up to an entirely different sort of impact than that of a traditional journalistic image.

I hope to see you here this month.

Sincerely,



Katharine Lee Reid, Director

Curator of Medieval Art Stephen Fliegel immersed himself in the art of Burgundy for three years to prepare the *Dukes & Angels* exhibition. Plaster replicas of the famous tomb mourners survey his work table. Two sets of casts of the four mourners were made in 1959; one was sent to Dijon for placement in the niches of the tomb and the second retained by the museum.





# Moods and Nudes

To art historians all art might be said to be contemporary, and at the CMA, with its collections spanning five millennia, the art of the 20th and 21st centuries used to be accorded attention in proportion to its duration, at about the level of, say, the art of 18th-century France. But recently, jumping into the activity that real engagement with the art of our time requires, the stately museum has surprised itself with many opportunities to expand its contemporary programming, most recently in two collaborations with MOCA Cleveland: the presentation of Ilya Kabakov and Spencer Tunick, two very contemporary artists on exhibition this year at MOCA.

This occasion is something of a reunion for Kabakov, who was featured in *Urban Evidence*, a 1996 exhibition by the CMA, SPACES, and MOCA (then the Cleveland Center for Contemporary Art, operating with the same nerve and energy that benefit us today). In his famous installations—almost an archeology of the culture of the Soviet Union, where Kabakov was born and lived until his emigration in 1988—battered relics fill neglected rooms that might be settings for the lives of the fictional characters he has often invented. The elegiac mood seems pure enough, but Kabakov's nostalgia is complicated by ruthless criticism of society and history.

Though its emphasis on narrative and history suggests that the real influence on Kabakov's art is literary, it has something in common with other art made out of stuff that most people would be eager to throw out: perhaps Kurt Schwitters's collages,

though their trust is primarily formal and cubist, or Ed Kienholz's installations, though they are primarily theatrical. In Kabakov's spaces—mainly interiors—the damaged images and abraded artifacts evoke a mood of longing for a past time, but a time that Kabakov seems to have loved to hate: the Soviet totalitarian past, when an artist might have to share an apartment with another family and stand in line for bread, but there was never a problem finding a subject—oppression took care of that.

Yet Kabakov's lost worlds are too familiar to be consigned wholly to Soviet history; he has lessons for us, too. At MOCA, in an exhibition curated by director Jill Snyder, the artist has reinvented himself as a fictional disciple of the fictional artist Charles Rosenthal, who improbably sought to integrate the radical modernism of Kasimir Malevich with Soviet socialist realism.

Kabakov has Rosenthal born in the late 19th century, academically trained, a little like Kabakov himself (officially an illustrator of children's books in the USSR). They share an earnest, affirmative approach to history and an ambition that transcends illustration. Under the spell of French history painting—especially Théodore Géricault's enormous *Raft of the Medusa*—Rosenthal inspired Kabakov to create a work of tremendous size, so large that MOCA needed additional exhibition space. Surely Rosenthal, whose loyalty to convention is all too evident, would be delighted to see a work under his influence at a major official venue. This irony is not lost upon Kabakov, who has seen to it that Rosenthal's aca-

The artist helps direct the installation.



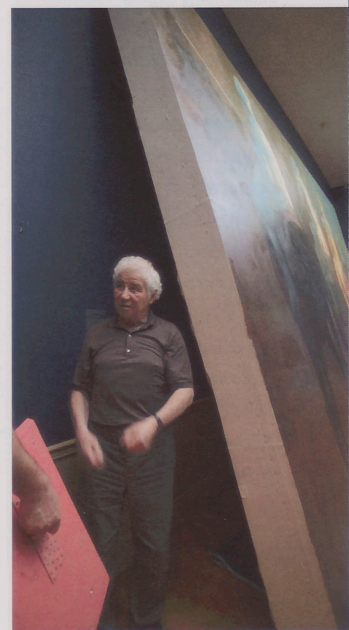




The giant painting arrived rolled and the frame and stretchers were assembled in gallery 229, the Cleveland home of the French history painting to which it refers. The work includes an interactive display that relates the painting to an old-fash-

ioned, rhetorical narrative of a traveler's dream; the viewer pushes buttons, each labeled with an episode of the story, to illuminate different parts of the painting. True to Kabakov's inscrutable method, the episodes have apparently nothing to

do with the illuminated areas (*The Three Riders* [1931–32], 1997–98, oil and emulsion on canvas, 447 x 711.2 cm, Collection of the artist; courtesy of Sean Kelly Gallery, New York).



The man behind the art





Eschewing digital technology, which artists of his generation might use to realize such an image, Spencer Tunick makes a scrupulous record of an actual event (Ohio 1 [Museum of Contemporary Art Cleveland] 2004, chromogenic process color print, 180 x 227 cm, Gift of Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz 2004.69).

demic painting is as earnest as his Suprematism. The irony is compounded by exhibition among acknowledged masterpieces, and the CMA can congratulate itself for consummating it by merely exhibiting the work.

It's no accident that most of Kabakov's installations are interiors; they turn the viewer's mind powerfully toward introspection. But while Spencer Tunick's work may provoke reflection, it is certainly exterior. In a method that has become notorious, he recruits hundreds, sometimes thousands of people to take off their clothes and pose outdoors for large-format photographs.

Now based in Brooklyn, Tunick was born in upstate New York, the son of a wedding photographer. He began his artistic career with single nude portraits, but quickly enlarged his scope. Apparently the vulnerability and shame we associate with being naked in public turns to joy and fellowship when the public is naked, too, and people in

many cities have turned out to form waves of humanity that seem to lap at buildings and pour through streets. At times Tunick's art intersects violently with conventional ideas of the individual's relationship to the physical and social environment: In Chile his project sparked a national debate on individual liberty, and he was arrested several times in NYC as the city sought (unsuccessfully, thanks to the U.S. Court of Appeals) to shut him down. This has somewhat influenced the Tunick geography ("I wanted to work in countries where I knew that if I was arrested I'd be able to get out in a few hours"), and tended to place psychological and physical liberty before aesthetic issues. But anyone describing Tunick's art as a stunt ignores the formidable planning required to convene several thousand people in a city street before dawn, and the rigorous aesthetic program evident in the formal consistency of composition and the painstaking use of the light just after daybreak.



After many months of preparation, MOCA gathered more than 2,700 people, including many from outside Ohio, on East 9th Street just before dawn on a beautiful, chilly morning in June, and put Cleveland on the Tunick map. Because MOCA does not collect, Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz, three generous members of MOCA's board and their wives, preserved this experience for the city by buying the giant photograph and presenting it to the CMA, where it may be seen in gallery 102 through mid December.

Whereas Ilya Kabakov's art evokes a vanished community, Tunick's actually creates one around each project, somewhat in the manner of Christo's squads of art-loving collaborators. And despite the challenge it poses to conventional notions of privacy, Tunick's work is remarkably straightforward; there is nothing ironic about the harsh confrontation of masonry and asphalt with the body, or the connotations of mass catastrophe and other apocalyptic visions that some have seen in his work. Daring it may be, but it is also a particularly egalitarian, American vision of the sublime.

■ Laurence Channing, Head of Publications



*Accounts of participation usually include two observations: clothes separate people into groups because they allude to style and class, whereas the unclothed are a natural community; and naked people fidget a*

*lot because they have no pockets (Barcelona 2 [Institut de Cultura] 2003, chromogenic process color print, 227 x 180 cm, courtesy of I-20 Gallery, New York).*

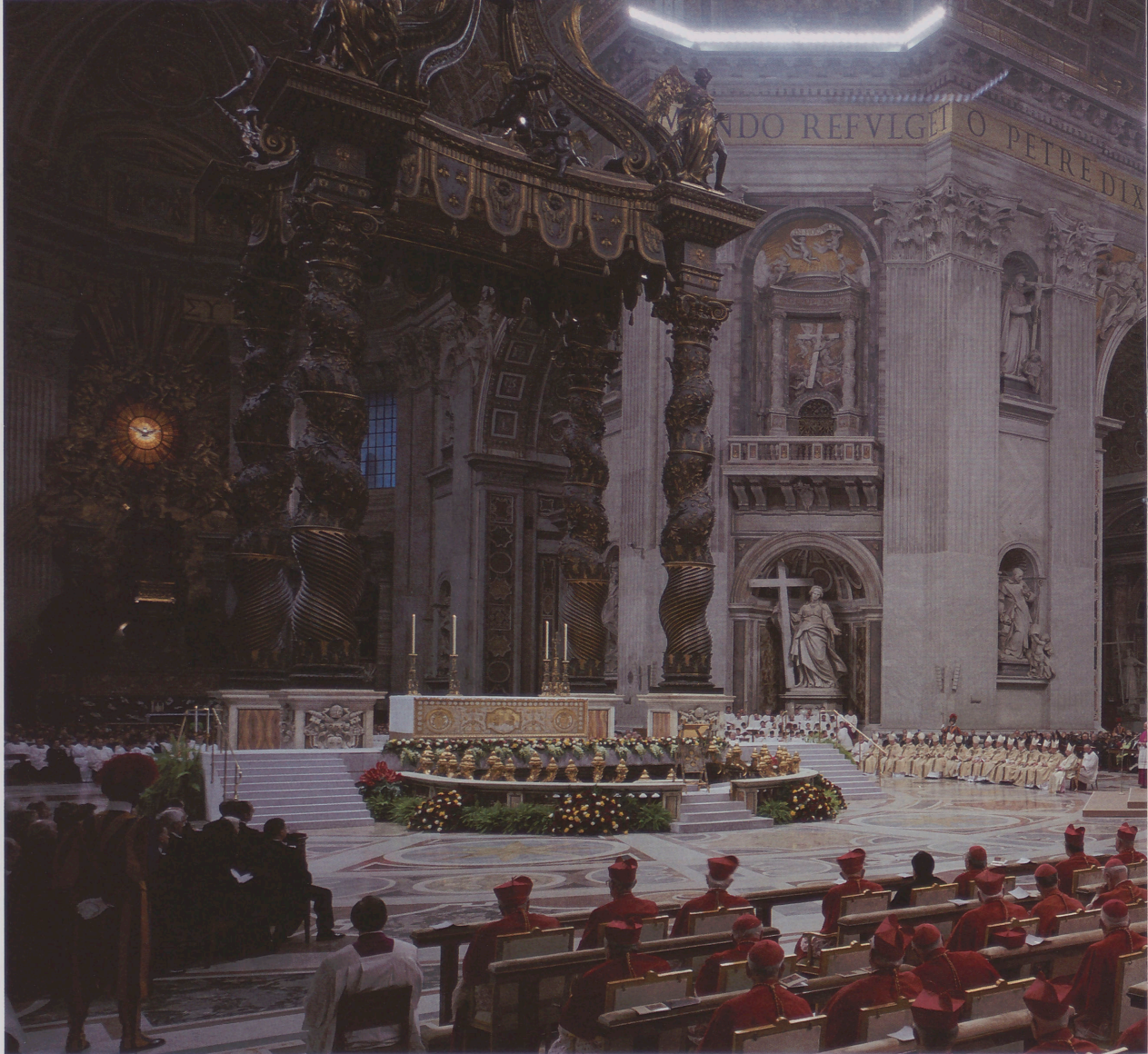


*Even at the latitude of Greenland, there was plenty of enthusiasm (Finland 2 [Helsinki City Art Museum] 2002, chromogenic process color print, 180 x 227 cm, courtesy of I-20 Gallery, New York).*



**Luc Delahaye**  
**Photographs:**  
**History**

November 6, 2004–  
 February 23, 2005



## Being There

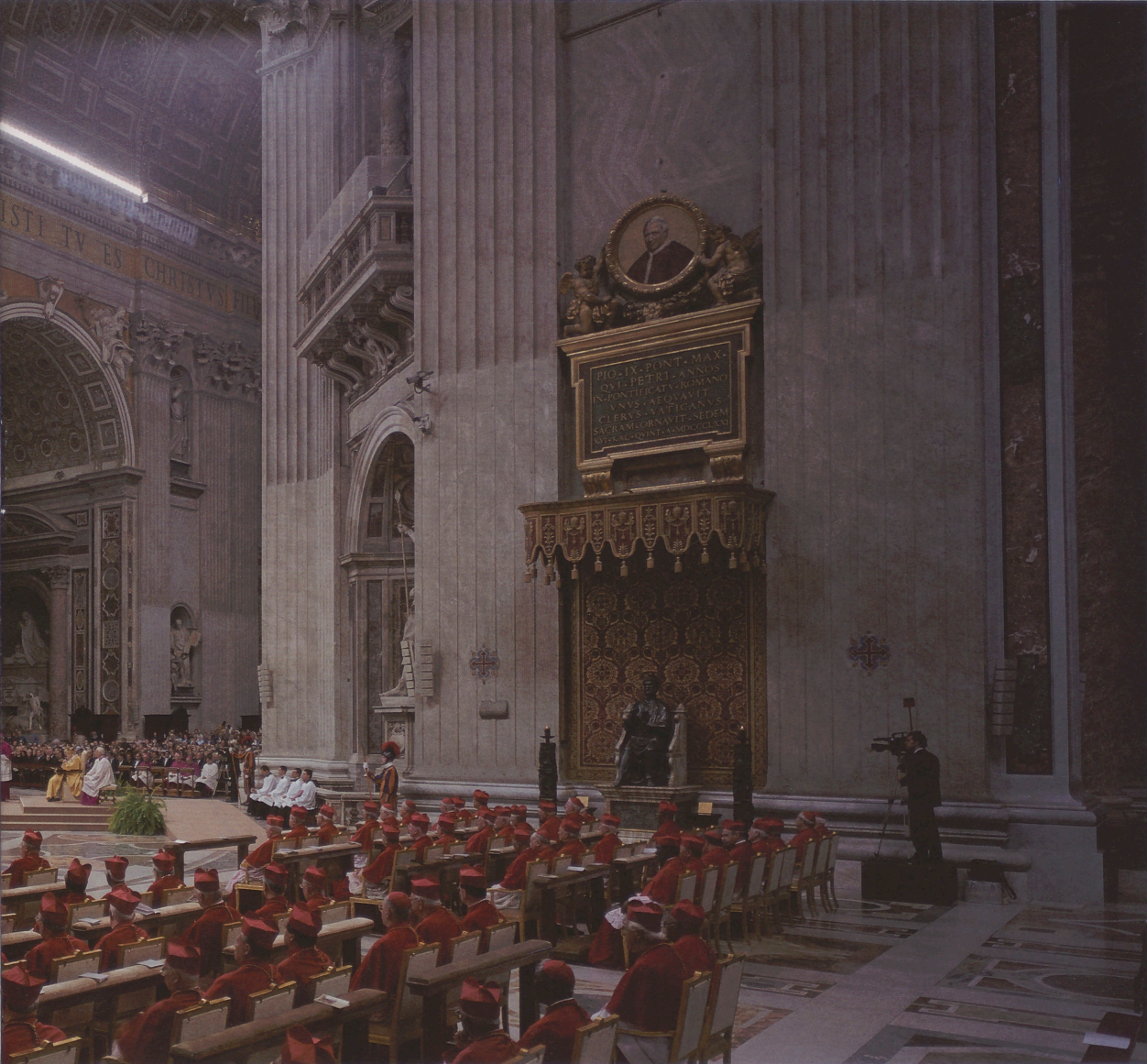
In 2001 the French photographer Luc Delahaye set off on an ambitious journey to document history in the making. This quest took him to such unfolding events as the military conflict in Afghanistan, the trial of Slobodan Milosevic in The Hague, and the investiture of cardinals in St. Peter's. The exhibition of Delahaye's work that opens this month features seven riveting 4 x 8-foot panoramic color images selected from the ongoing series *History*, a skillful essay in photography, reportage, and artistic expression.

A contract photographer for *Newsweek* and a member of the renowned agency Magnum Photos since 1994, Delahaye has achieved recognition for his distinctive photojournalism for nearly two decades. Between assignments in Bosnia, Rwanda, Chechnya, Afghanistan, and Iraq, he has also pursued an active personal career. In a compelling body of documentary-based work, published in six books, he gives free rein to his personally authentic approach and technical variety through the use

of such means as a photo-booth, a hidden camera, or a panoramic camera. "I consider the act of taking pictures as an artistic performance in itself: a sum of movements, which have no other finality than their own perfection," he has written. "I am the only viewer of this part. The consequence is 'being there,' fully and simply, without affectation or emotions."

While on photojournalism assignments from Magnum, Delahaye used a panoramic camera to create the personal work that became a part of *History*. His richly detailed tableaux are characterized by spare, frontal compositions that include much peripheral information often missing in close-up photojournalism of news events. Delahaye seeks to make photographs in a "reticent, understated, and impersonal" manner (attributes he ascribes to the American documentary photographer Walker Evans), producing images that convey "density, harmony, and mystery." Often there is an immediacy and urgency derived from the unpredictable,





Delahaye's panoramic view of this religious ceremony in which Pope John Paul II named a new set of cardinals for the Catholic Church has the impact, solemnity, and scale of the French history paintings he admires in the Louvre in Paris. The spectacle of the event is overwhelmed by the brilliant grandeur of its architectural setting (Ordinary Public Consistory, 2003, chromogenic process color print, courtesy of the artist and Ricco/Maresca Gallery).



This poignant, memorable image of a dead Taliban soldier has the intensity and stillness of 19th-century war photographs taken with

slow, cumbersome cameras by Roger Fenton in the Crimea War and George N. Barnard in the American Civil War (Taliban, 2001, chromogenic process color

print, courtesy of the artist and Ricco/Maresca Gallery).

dangerous nature of the event being photographed. In *Taliban* (2001) he focused on the sprawled figure of a slain Taliban soldier in a ditch, the tactile details of leaves, sand, and stones giving terrible clarity to the continuum of death in the natural world. In an interview with Mariana Mogilevich, Delahaye discussed his approach to such devastating scenes: "At the very least I want to give people a chance to see how war is. Because I am trying to give space to the pictures, to record as many things as is reasonably possible, I am using a large-format camera, doing large prints, and stepping back, not trying to get too close and not trying to make easy pictures with stupid sentimentality."

These images, unconfined by editorial focus on the news story, embrace a broad panorama of context as well as space, making them settings for reflection on more than the events they record. Thus Delahaye's photography gives current events the gravity of history.

■ Tom E. Hinson, Curator of Photography





## HANDS-ON ART

### Lantern Festival

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

#### Lantern Making-Workshops

Make lanterns for Holiday CircleFest. Wednesdays, November 3, 10, and 17, 6:00–8:30 (red twig dogwood and Nepalese bark paper); Fridays, November 5, 12, and 19, 6:00–8:30 (pierced tin); Sundays, November 7, 14, and 21, 2:00–4:30 (split reed and tissue paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$20/individual for one lantern, \$50/family up to four people for one lantern per person; \$12 each additional person; \$12 each additional lantern. To register, call 216-707-2483.

**Volunteers** are needed to make lanterns for sale Holiday CircleFest weekend. Friday, November 12 and Monday, November 15, 10:00–1:00. More volunteers are needed the week of November 29 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216-707-2593.

#### Winter Lights Lantern Festival and Holiday CircleFest

See the December Magazine for a full listing of events including lantern-making and procession. Installations and displays are on view from Friday evening, December 3 through Sunday, December 12. Events on Sunday, December 5, from 1:00–6:00, are part of UCI Holiday CircleFest.

### Family Express

Sundays, November 7 and 14, 2:00–4:30.

**Maya Rules.** Learn about the Ancient Maya culture and create works of art based on Maya masterpieces in our collection in this free hands-on workshop for the entire family.



#### PERSONAL FAVORITE

Jeffrey Grove, associate curator of contemporary art, has a particular fondness for a small still-life painting made 300 years ago. “Gooseberries have a personal meaning for me because they used to grow in my grandmother’s backyard in Illinois, and I remember picking them and making pie and preserves. I didn’t know gooseberries turned red until I was a teenager. We always picked them before they had a chance to change color.”

Adriaen Coorte’s *Gooseberries on a Table*, which was featured in the exhibition *Still-Life Paintings from the Netherlands* a few years ago, is a small but potent example of that tradition. “For me these Flemish artists exemplify a kind of pure aesthetic pleasure,” says Grove. “If you look at this painting, it has beautiful translucent glazes and the brushwork is just technically astounding. But it is not only technique—it is emotionally arresting also. Coorte didn’t produce a lot of work during his career, and that is another thing

### Camp Claymation

Three Friday evenings, November 5, 12, and 19, 6:30–8:30.

An introductory class for parent and teen. Did you ever wish that you could make a claymation movie short? Well, here’s your chance! We’ll supply the materials and know-how, you provide the imagination. Ages 12–18 and parent (parent optional). \$100, CMA members \$75.



that makes this painting special. There was a retrospective at the National Gallery a few years ago, and this still life was a star of the show, in its quiet way.

“I started out studying medieval art, and now I specialize in contemporary art because I enjoy contact with living artists and I’m interested in how their work relates to current social issues. But I think to be a good specialist as a curator, you must also be a generalist. You have to be able to appreciate and understand art from all times. I work with contemporary art, but in terms of direct aesthetic impact, I get as much of a charge out of a Goya or this little still life.”

Adriaen Coorte’s *Gooseberries on a Table* is in gallery 221 (1701, oil on paper mounted on panel, Leonard C. Hanna Jr. Fund 1987.32).





## Guest Lectures

### AIA Lecture

Wednesday, November 3, 7:30.  
James Abardiso, Mercyhurst  
College

### Project 244: Needful Things

Wednesday, November 3, 6:00.  
Gallery talk with Russell  
Calabrese, director of Editions  
Fawbush, New York.  
Editions Fawbush produces and  
sells artist multiples. In this free  
talk, Calabrese discusses multiples  
today and the process of collaborat-  
ing with artists to realize contempo-  
rary editions.

### Pilgrimage to the Chartreuse de Champmol

Friday, November 5, 6:30.  
Laura Gelfand, professor, Myers  
School of Art, University of Akron

### The Blossoming of Burgundian Art under the Later Dukes

Sunday, November 21, 2:00.  
Marina Belozerskaya, independent  
scholar, Santa Monica

Annunciation and Calvary, c. 1415,  
Chastellux-sur-Cure, château de  
Chastellux; image © 1983 Inventaire  
général – A.D.A.G.P.



## Gallery Talks

1:30 daily, 2:30 on Thursdays,  
Wednesday evenings at 6:00 or  
6:30, and Saturdays at 10:30 dur-  
ing children's art classes on the  
6th, 13th, and 20th. Meet in the  
main lobby. Talks with special  
themes are noted here; other talks  
are general museum highlights  
tours. A sign-language interpreter  
will sign the first Sunday highlights  
tour.



Camille Corot's 1871 print *Willows and  
Poplars* is featured in *Nature Sublime*  
(lithograph on chine collé, Gift of Robert  
M. Light in honor of Louise S. Richards  
2002.14).

### Medieval Art in the Cleveland Museum of Art

Wednesdays, 6:00. November 3,  
Pat Ashton; November 17, Debbie  
Apple-Presser

### Art of the Americas before 1300

Thursday, November 4, 2:30.  
Frank Isphording

### Portraits: More Than Another Pretty Face

Saturday, November 6, 10:30.  
Pete Dobbins, docent

### Project 244: Needful Things

Wednesday, November 10, 1:30.  
Karen Levinsky

### A Rose Is a Rose Is a Peony

Wednesday, November 10, 6:30.  
Susie Deutsch, docent

### Over the Rainbow: Sacred Landscapes

Wednesday, November 10, 7:00.  
Heather Lemonedes, associate cu-  
rator of prints and drawings, and  
Sue Bergh, associate curator of the  
art of the ancient Americas, dis-  
cuss notions of the sacred and the  
spiritual and how those ideas are  
represented in pre-Columbian and  
19th-century European art. In the  
exhibition *Nature Sublime: Land-  
scapes from the Nineteenth Century*  
and in the pre-Columbian galleries.

### Romanesque and Gothic Art

Thursday, November 11, 2:30.  
Debbie Apple-Presser

### Journey to Asia

Saturday, November 13, 10:30.  
Pete Dobbins, docent

### Northern Renaissance

Thursday, November 18, 2:30.  
Debbie Apple-Presser

### American Art—Old to the New: Here's to the Red, White, and Blue

Saturday, November 20, 10:30.  
Sue Schloss, docent





## VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at [clevelandart.org/viva](http://clevelandart.org/viva). Promotional support provided by WKSU 89.7 FM and Northern Ohio LIVE.

### Jane Birkin

Friday, November 12, 7:30.  
 "Incredible passion . . ."  
 —*Le Monde*. The exquisite French actress and chanteuse makes her Ohio debut for one night only. Jane Birkin's music career skyrocketed with the scandalous "Je T'Aime . . . Moi Non Plus," an erotic song composed by the legendary French songwriter Serge Gainsbourg that was subsequently banned by the Vatican. In this all-Gainsbourg program, Birkin's sensuous, sophisticated renditions of Gainsbourg's tender, world-weary satires make for an evening of delightful and romantic listening. \$31 and \$28, CMA members \$28 and \$26.



Jane Birkin

## Musart Series

### University Circle Wind Ensemble

Sunday, November 7, 2:30.  
 Gary M. Ciepluch, director with Karel Paukert, organ.

### Vilnius String Quartet

Saturday, November 13, 2:30.  
 The foursome from Lithuania present a program of works by Lithuanian composer O. Balakauskas (Quartet No. 2); Beethoven (Quartet No. 15 in A-minor, Op. 132), and Prokofiev (Quartet No. 2 in F-major, Op. 92). \$15–\$5.

### Karel Paukert, organ

Sunday, November 28, 2:30.  
 The curator of musical arts offers a free organ recital of works by J. S. Bach, Vierne, and Léfébure-Wély.



Pomerium

## Music of Burgundy

### Music from the Court of Burgundy

Presented in conjunction with the exhibition *Dukes & Angels*.

### Pomerium

Wednesday, November 3, 7:30.  
 "One of the finest early-music ensembles in the country, and perhaps the world" —*The New York Times*. The Grammy-nominated vocal ensemble brings to life music once heard at the famed court chapels of the Burgundian dukes. *Pomerium* derives from the title of a treatise by the 14th-century music theorist Marchettus of Padua, who explained that his book contains the "flowers and fruits" of the art of music—an appropriate title for one of the finest a cappella ensembles in the U.S. They consistently perform at major international festivals and annually at the Metropolitan Museum and The Cloisters in New York, where they have been based since 1972. Works by Machaut, Tapissier, Cordier, Grenon, Binchois, Dufay, Power, Ockeghem, and Busnoys. Free preconcert lecture with Alexander Blachly at 6:30 in the recital hall. \$20 and \$18; CMA and Musart Society members \$16 and \$14; students \$5.

### Burgundy Lecture/Demonstration

Wednesday, November 10, 7:30.  
*Philip the Good, the Reputation of Burgundian Music, and Binchois*. David Fallows, University of Manchester, United Kingdom. With the Case Western Reserve University Early Music Singers and Instrumentalists, Ross W. Duffin, director.

### Coming Up: The Ferrara Ensemble, Crawford Young, director

Wednesday, December 1, 7:30.  
*Très Riches Heures: Gothic Music for the Valois Dukes*. One of the world's premier early music ensembles features period dances, including ballades, rondeaux, and other works from composers associated with the courts of Burgundy. Free preconcert lecture with Crawford Young in the recital hall at 6:30. \$20 and \$18; CMA and Musart Society members \$16 and \$14; students \$5.





## Cowards, Heroes, Scoundrels, and Lovers

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at [clevelandart.org/panorama](http://clevelandart.org/panorama).

Four new feature films. Unless noted, admission to each is \$7, CMA members \$5, students and seniors (65 & over) \$3, or one Panorama voucher.

### Cowards Bend the Knee

Wednesday, November 3, 7:00.  
Friday, November 5, 7:00.  
Sunday, November 7, 1:30.  
(Canada, 2003, b&w, silent with music track, Beta SP, 64 min.) directed by Guy Maddin. Guy Maddin's outlandishly loony penny dreadful was conceived as an art gallery peepshow installation. Ten short silent movies tell a lurid, sordid, semiautobiographical tale of a Winnipeg hockey player caught up in a fever dream of illicit sex, back-room abortions, ghosts, and severed hands. "Truly extraordinary . . . Maddin's masterpiece. Not only plays like a dream but feels like

one" —J. Hoberman, *Village Voice*. Preceded at showtime by the Quay Brothers' 12-min. *The Phantom Museum* (Britain, 2003), an imaginative foray through Sir Henry Wellcome's unique collection of medical curiosities. No one under 18 admitted!

### Hiding and Seeking: Faith and Tolerance after the Holocaust

Wednesday, November 10, 7:00.  
Sunday, November 14, 1:30.  
(USA, 2004, color, some subtitles, Beta SP, 86 min.) directed by Menachem Daum and Oren Rudavsky. Fearing that religious teaching foments extremism and intolerance of other beliefs, and to prove that good can exist in the midst of evil, an Orthodox Jew from Brooklyn takes his two sons, both Talmudic scholars in Israel, to Poland to track down the compassionate gentile farmers who hid his wife's relatives during WWII. "Heartfelt and deeply moving" —*The Los Angeles Times*. Cleveland premiere.

### Orwell Rolls in His Grave

Friday, November 19, 7:00.  
Sunday, November 21, 1:30.  
(USA, 2003, color, DVD, 103 min.) directed by Robert Kane Pappas, with Mark Crispin Miller, Michael Moore, and Vincent Bugliosi. This scary, scathing agit-doc argues that deregulated media conglomerates subvert the truth and threaten democracy. "Ingenious, eye-opening documentary" —*Christian Science Monitor*. Cleveland premiere.

### Zhou Yu's Train

Friday, November 26, 7:00.  
Sunday, November 28, 1:30.  
(China/Hong Kong, 2003, color, subtitles, 35mm, 97 min.) directed by Sun Zhou, with Gong Li and Tony Leung Ka-fai. This modernist romantic drama focuses on an independent, free-thinking porcelain painter who loves two men, a poet and a doctor. Cleveland premiere. *Students and seniors (65 & over)* \$5.

## Jane Birkin on Film

Jane Birkin, who sings in the museum's VIVA! series on November 12, has also been a screen actress for almost 40 years. Birkin gives one of her best performances in Jacques Rivette's celebrated four-hour dissection of the artistic process, *La Belle Noiseuse* (1991), in which a long dormant painter (Michel Piccoli) returns to an unfinished canvas after convincing a beautiful, headstrong young woman (Emmanuelle Béart) to model for him. Birkin plays the painter's wife.

Rivette was contractually obligated to provide a two-hour cut of *La Belle Noiseuse* in addition to the four-hour original. The result was

*Divertimento*. But instead of just excising scenes, Rivette used alternate takes and new footage to come up with what is, in many ways, a completely different movie. Jane Birkin's role is even more prominent.

Admission to each film is \$7, CMA members, students, and seniors (65 & over) \$5, or one Panorama voucher.

### La Belle Noiseuse

Saturday, November 6, 12:30.  
(France/Switzerland, 1991, color, subtitles, 35mm, 240 min.)

### Divertimento

Wednesday, November 17, 6:45.  
(France, 1991, color, subtitles, 35mm, 126 min.)



Divertimento





The museum presents four international excursions that emphasize art and architecture. Call 216-707-6845 to request a brochure.



## The Spanish and French Riviera

### Picasso and His Contemporaries: A Journey to the Art Centers of Catalonia, Provence, and the French Riviera

April 7–18, 2005.

The vividly colored terrain, blue waters, and clear light of the lands along the Mediterranean coasts of Spain and France have drawn countless artists. During this exciting trip, we will follow in the footsteps of many of the best-known artists of the 20th century: Picasso, Matisse, Braque, Dalí, Chagall, and the Fauves to name a few. Some of these artists focused on the rugged forms of the landscape, some on the intense colors of the country. Joining us on this adventure are Selma Holo, director of the University of Southern California's Fisher Gallery and International Museum Institute, and James Yood, an authority on modern and contemporary art and a professor in art

history at the School of the Art Institute of Chicago.

In April we will sail in comfort aboard the all-suite, 88-guest *Clelia II* from Picasso's birthplace in Malaga to Chagall's beloved Nice; from Miro's and Dalí's Spain to Leger's and Cocteau's France. Along the way we will see what in these places inspired the artists' imaginations, viewing their works in world-renowned museums like the Museum of Contemporary Art in Barcelona and the Maeght Foundation in St.-Paul-de-Vence, as well as in smaller personal collections like the Salvador Dalí Theater-Museum in Figueres and the Fernand Leger Museum in Biot.

Romantic names like Antibes, Menton, St. Tropez, and Monaco are also on our itinerary—all a true feast for the eyes and the soul.

From \$6,995 per person exclusive of airfare.

## Japan

### Treasures and Traditions of Japan: Art, Architecture, and Design

April 1–13, 2005.

Join Marjorie Williams, director of education and public programs and Asian expert, for an in-depth exploration with a special focus on the unique relationship between the traditional and the contemporary in Japanese culture and landscape.

This tour, exclusively designed for CMA members and alumni of Case Western Reserve University, begins in Tokyo, where the focus will be on modern architecture as it relates to Japan's past. Here we will see works of the renowned architects Tange, Maki, Kurokawa, Kikutake, Ando, Viñoly, Hara, I. M. Pei, and Takamatsu. We'll also see the Meiji Shrine, visit cutting-edge galleries, and enjoy a full performance of Kabuki theater.

In the old capital, Kyoto, we will discover a wide range of archi-

tecture, from exquisite 17th-century wooden temples, peaceful gardens, and traditional rural buildings, to ultramodern cityscapes of concrete, granite, and glass. Walking excursions explore neighborhoods, local artists' studios, private residences and collections, and an imperial villa.

On Naoshima Island, we will stay at Tadao Ando's dramatic Benesse House, a hotel within an art museum located on this remote island in the Sea of Japan. We will tour several world-class art exhibits in restored houses in the village, then, on Shikoku Island, visit the studio of the late sculptor Isamu Noguchi before finishing in Osaka.

Our travels are ideally scheduled in the spring; enjoy cherry blossom viewing, sample seasonal cuisine, and meet with many local artists and designers.

From \$5,375 per person exclusive of airfare.







## Russia

### Waterways of the Tsars: Moscow to St. Petersburg

September 9–20, 2005.

Join diplomat Arthur Collingsworth for a voyage on the scenic rivers, canals, and lakes linking historic Moscow and St. Petersburg. Our journey is specifically timed for fall when the temperatures will be ideal for touring. Embark the intimate *M.S. Yessenin* in Moscow where we will visit the Kremlin and the treasures of its Armory, Red Square, and the landmark St. Basil's Cathedral, as well as the outstanding collections at the Pushkin Museum and the Old Tretyakov Galleries. As we cruise into the heart of Russia, lectures and visits are designed to offer insight into Russian life, history, and culture. Enjoy a walking tour of medieval Uglich, one of the ancient towns comprising the "Golden Ring" of cities surrounding Moscow, and see the superb

frescoes in the 15th-century Kirillov Belozersky Monastery located in the peaceful village of Goritzky. As we cruise Lake Onega, we stop on the small island of Kizhy for a visit to the fantastic Church of the Transfiguration, a wooden onion-domed marvel built without a single metal nail. Capping this fascinating voyage are two nights docked in St. Petersburg, one of the world's great cultural capitals. Visit the renowned Hermitage Museum and wander the magnificent gardens and fountains at Peterhof, as well as Catherine's Palace with its remarkable Amber Room. Enjoy performances of music or ballet in Moscow and St. Petersburg.

From \$4,695 per person exclusive of airfare.

## China

### China's Artistic Legacy

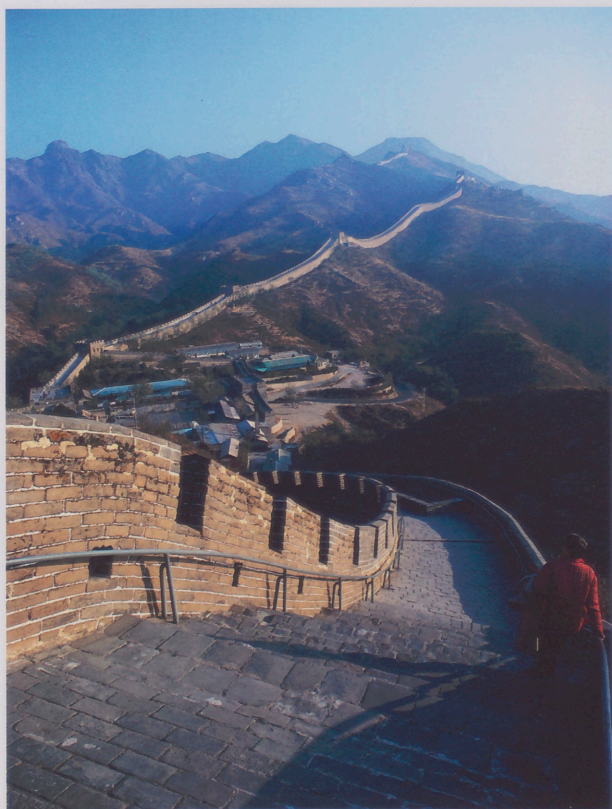
October 20–November 3, 2005.

Travel to China with Marjorie Williams, director of education and public programs, to experience a dynamic, fast-changing nation with long cultural and artistic traditions that began 5,000 years ago. This 14-night trip is an immersive experience in Chinese art and culture, featuring major archaeological sites and museums. In Beijing, climb the Great Wall and stroll through the Forbidden City, the residence and seat of power for over 500 years. Explore China's contemporary art scene during a private gallery tour. In Xian, China's capital for 11 dynasties, enjoy privileged access at the site of the first emperor's terracotta army, the mosque in the old city, and the museum. Visit the magnificent cave temples at Luoyang, one of the major Buddhist

sites in all of Asia, and travel to Nanjing for a special tour of its incredible museum. Shanghai welcomes visitors with a dramatic contrast of old architecture in the French, German, and Dutch concessions with modern majestic skyscrapers, symbolic of China as an economic powerhouse. The Shanghai Museum of Art houses one of the finest bronze, porcelain, and painting collections in the world. The History of Shanghai Museum presents Shanghai's development to 2020.

This trip introduces China from the perspective of the CMA, one of the finest collections in the West.

From \$4,675 per person exclusive of airfare.







## HOLIDAY SHOPPING



### The Lady and the Unicorn Animal Pins

These enchanting animal pins are adapted from *The Lady and the Unicorn*, a famed medieval tapestry that represents the five senses. Available in two finishes.

Pewter Rabbit 44713-7 \$16

Bronze Rabbit 44712-9 \$16

Pewter Dog 44715-3 \$16

Bronze Dog 44714-5 \$16

Bronze Falcon 44718-8 \$16

### Striped Lampas Purse and Stole

The fabric for this purse was inspired by a design discovered in the reliquary of Saint Florent, near Saumur in France—a shimmering piece of silk lampas decorated with vertical stripes bearing alternatively colored motifs. 100% cotton.

Purse 6 in. high x 4 in. deep

44755-2 \$39

Stole 66 in. long

44754-4 \$78



### The Lady and the Unicorn Watch

This charming watch is adapted from the famous series of tapestries, *The Lady and the Unicorn*, in the Musée de Cluny a Paris, France.

44724-2 \$32

### The Thousand Flowers and Animals Tie

The inspiration for this silk tie is *The Lady and the Unicorn*, whose animals, cut flowers, and plants symbolize the courtly virtues and serve as the background for each of the six scenes. 100% silk screened.

Blue background 44742-0 \$55

Green background 44744-7 \$55

### The Lady and the Unicorn Scarf

Also from *The Lady and the Unicorn*, six scenes stand out against a background of a multitude of cut flowers, representing the bouquets that were strewn on the ground before ceremonial processions. 100% silk chiffon. 62 in. long.

44736-6 \$60



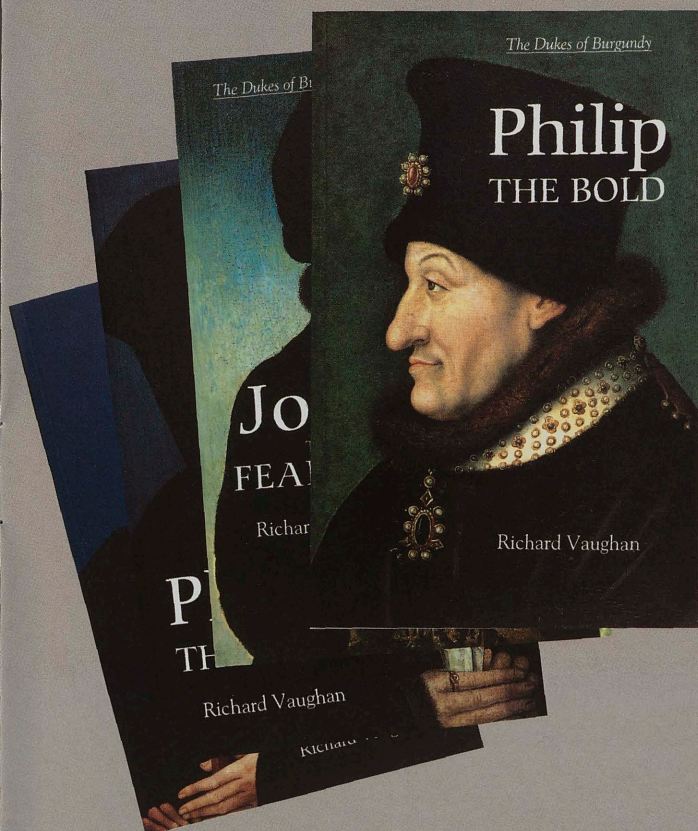
### The Lady and the Unicorn Tablemats

A colorful set of four tablemats adapted from the famous tapestries. Plastic. 16 x 12 in.

44725-0 \$18

Shop online:  
[www.clevelandart.org/store](http://www.clevelandart.org/store)





### The Dukes of Burgundy

*Philip the Bold: The Formation of the Burgundian State*, by Richard Vaughan. A portrait of Philip the Bold, the energetic, ambitious, and shrewd driving force behind the new duchy in medieval France in 1384. With verve and drama Vaughan tells the story of Philip's dukedom and its rapid rise to an influential place among the courts of Europe. 314 pages, 5½ x 8½ in. 085115915 \$35

*John the Fearless: The Growth of Burgundian Power*, by Richard Vaughan, with a foreword by Bertrand Schnerb.

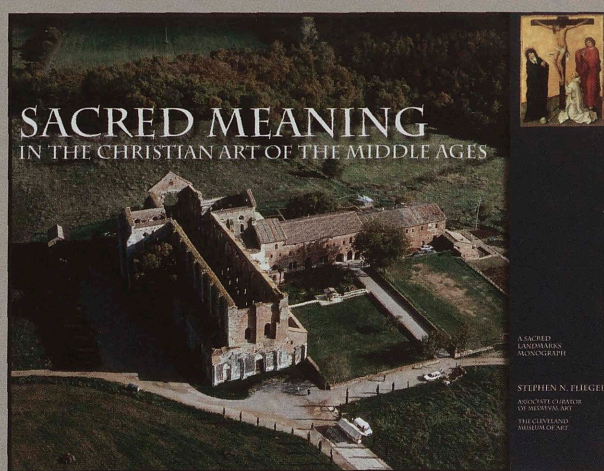
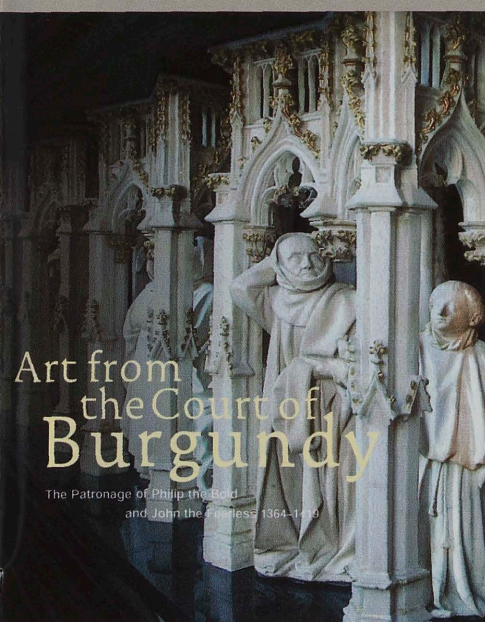
John the Fearless is one of the most dramatic and puzzling characters among medieval rulers. This portrait of the second duke of Burgundy illustrates how he ruthlessly defended and developed the position of power and wealth inherited from his father. 354 pages, 5½ x 8½ in. 0851159168 \$35

*Philip the Good: The Apogee of Burgundy*, by Richard Vaughan, with an introduction by Graeme Small.

The most attractive personality of the four great dukes of Burgundy, Philip the Good was the greatest magnate in Europe during what has been called "the Burgundian century." 516 pages, 5½ x 8½ in. 0851159176 \$35

*Charles the Bold: The Last Valois Duke of Burgundy*, by Richard Vaughan, with a foreword by Werner Paravicini.

Delving into personality, political relationships, and ruling policies, Vaughan examines the life and times of the last of the great dukes of Burgundy, Charles the Bold. 553 pages, 5½ x 8½ in. 0851159184 \$35



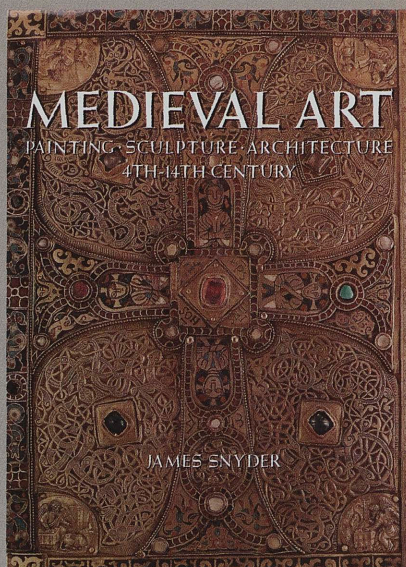
### Art from the Court of Burgundy: The Patronage of Philip the Bold and John the Fearless

This catalogue accompanies the major exhibition commemorating the sixth centenary of the death of Philip the Bold (1342-1404) of the house of Valois, Duke of Burgundy. The dukes' brilliant patronage employed the age's finest painters, sculptors, and goldsmiths. Comprising the most recent scholarship, this catalogue definitively examines the artistic culture of late medieval Burgundy. 360 illustrations (200 in color; 160 in black and white), 368 pages, 9 x 11½ in. \$55

### Sacred Meaning in the Christian Art of the Middle Ages

Stephen N. Fliegel

The curator of medieval art at the Cleveland Museum of Art examines the great traditions of Christian iconography and the connections between art and theology. Color reproductions throughout, 30 pages, 8½ x 11 in. 0963867555 \$14.95



### Members Shopping Days

Friday to Sunday, November 5-7, members (with membership cards) receive a 25% discount on regularly priced merchandise. Free gift wrapping, too!

### Medieval Art: Painting, Sculpture, Architecture, 4th-14th Century

James Snyder

From the early Christian basilicas filled with celestial symbolism through the flowering of Byzantine, Romanesque, and Gothic styles, Snyder presents a highly readable and illuminating overview of the world of medieval art. 73 color plates, 615 b/w illustrations, 511 pages, 9½ x 12 in. 0810915324 \$85





## Library News

### New Public Hours

The Ingalls Library is now open to the general public (age 18 and over plus high-school students enrolled in AP classes) all day Wednesdays, 10:00 to 9:00. The image library is open by appointment; call 216-707-2547. The library continues to be open to museum members Tuesdays-Saturdays 10:00-5:00 and Wednesdays to 9:00. As in most scholarly research and reference libraries, readers may study on the premises but books are not lent for use outside the building.

### Dukes & Angels Resource Guide

The staff has created a resource guide that lists related publications available for use in the library. Visit the exhibition Web site at [clevelandart.org](http://clevelandart.org); printed copies are also available in the exhibition learning center.

## Two Events at CIA

Echoing the CMA exhibition *Needful Things*, a Humanities Symposium, November 4-6 at the Cleveland Institute of Art, examines how consumer culture impacts art and society. How does commercialism affect aesthetic values? In a global marketplace, will local "ethnic" arts and cultures survive? Do you question "McDonaldization?" Artists and scholars investigate the influences of our modern culture on art and design. For complete details visit [www.cia.edu](http://www.cia.edu).

Photographer Shimon Attie, featured in a CMA show a few years ago, is back in town with *The History of Another: Projections in Rome*, November 10-December 22. The artist appears at an opening reception at CIA on November 10. Attie projects fragments of historical photographs of early 20th century Roman Jews onto the city's ancient ruins. Free.

## CMA LOGO PRODUCTS



The museum's logo decorates these colorful and stylish products for use in the office or home. The logo design refers to both the 1916 Beaux Arts and the modern Marcel Breuer buildings.

### CMA Logo Mugs

Colorful 10 oz. ceramic mugs are 3¾ in. high  
Made in the USA.  
Blue/Blue 43803-0 \$14  
Black/Red 43804-9 \$14  
Orange/Red 43802-2 \$14

### CMA Logo Tote

This fashionable tote bag features the logo embroidered in blue against a black background. Microfiber nylon/polyester with interior zip pocket, and zip closure.  
Made in the USA.  
13 in. high x 12 in. wide x 5 in. deep  
43813-8 \$28

### CMA Logo T-shirts

Striking black T-shirts with the logo in a vibrant blue and the museum's name on the sleeve. Available in a heavyweight standard adult style and a fitted scoop-neck style for ladies. 100% preshrunk cotton. Ribbing around the neck and armholes.  
Medium black adult T-shirt 43805-7 \$16  
Large black adult T-shirt 43806-5  
X-Large black adult T-shirt 43807-3  
Small black ladies fitted T-shirt 43810-3 \$22  
Medium black ladies fitted T-shirt 43809-x  
Large black ladies fitted T-shirt 43811-1  
X-Large black ladies fitted T-shirt 43812-x

### CMA Logo Mousepad

8-in. round mousepad, red on black, rubber back.  
43971-1 \$7

## Members Shopping Days

Friday to Sunday, November 5-7, members (with membership cards) receive a 25% discount on regularly priced merchandise. Free gift wrapping, too!

### CMA Logo Tote Umbrella with Case

This solid black folding umbrella comes in an attractive silver case.  
44092-2 \$26

### CMA Logo Black Cap

This 100% brushed cotton six-panel twill cap is embroidered with the logo in vibrant red or blue. Self-fabric closure with brass snap. One size fits all.  
Red 44083-8 \$15  
Blue 44092-2 \$15

### CMA Logo Note Cube

Decorate your desk with these eye-catching note cubes with alternating designs on all four sides.  
2½ in. high, wide, and deep  
Made in the U.S.A.  
Blue/Blue 44164-3 \$14  
Black/Red 44163-5 \$14  
Orange/Red 44200-3 \$14

### CMA Logo Ties

These handsome woven ties feature a logo pattern. 100% silk.  
Green 43814-6 \$32  
Blue 43816-2 \$32  
Red 43815-4 \$32  
To order call 1-800-469-4449; fax 1-216-391-5223. These products not available in the museum's online store.







S M T W T F S  
1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30

- T Tickets required
- \$ Admission charge
- R Reservation required
- ✓ Sign-language interpreter

Above right:  
Vilnius String  
Quartet  
Below: Hiding and  
Seeking  
Below right:  
Lantern-making  
workshops



The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.

## 2 Tuesday Highlights Tour 1:30

## 3 Wednesday Highlights Tour 1:30

**Gallery Talk** 6:00  
Medieval Art in the  
Cleveland Museum  
of Art

**Lantern Work-  
shop** 6:00–8:30  
Red Twig R \$

**Guest Lecture**  
6:00 *Project 244:  
Needful Things.*  
Russell Calabrese

**AIA Lecture** 7:30  
James Abardiso  
**Preconcert Lec-  
ture** 6:30 *Alexander  
Blachly*  
**Film** 7:00 *Cowards  
Bend the Knee* \$  
**Concert** 7:30  
*Pomerium* \$

## 4 Thursday Highlights Tour 1:30

**Gallery Talk** 2:30  
*Art of the Americas  
before 1300*

## 5 Friday Highlights Tour 1:30

**Lantern Work-  
shop** 6:00–8:30  
*Pierced Tin* R \$

**Guest Lecture**  
6:30 *Pilgrimage to  
the Chartreuse de  
Champmol.* Laura  
Gelfand

**Studio Class  
Begins** 6:30–  
8:30 *Camp  
Claymation* R \$  
**Film** 7:00 *Cowards  
Bend the Knee* \$

## 6 Saturday Film 12:30 *La Belle Noiseuse* \$

**Gallery Talk**  
10:30 *Portraits:  
More Than Another  
Pretty Face*  
**Highlights Tour**  
1:30

## 7 Sunday Highlights Tour 1:30 ✓

**Film** 1:30 *Cowards  
Bend the Knee* \$  
**Family Express**  
2:00–4:30 *Maya  
Rules*

**Lantern Work-  
shop** 2:00–4:30  
*Split Reed* R \$  
**Concert** 2:30  
*University Circle  
Wind Ensemble*

## 9 Tuesday Highlights Tour 1:30

**10 Wednesday  
Gallery Talk** 1:30  
*Project 244: Need-  
ful Things*

**Gallery Talk** 6:30  
*A Rose Is a Rose Is a  
Peony*

**Lantern Work-  
shop** 6:00–8:30  
*Red Twig* R \$

**Film** 7:00 *Hiding  
and Seeking* \$

**Gallery Talk** 7:00  
*Over the Rainbows:  
Sacred Landscapes*  
**Lecture/Recital**  
7:30 *David Fallows*



**11 Thursday  
Highlights Tour**  
1:30  
**Gallery Talk** 2:30  
*Romanesque and  
Gothic Art*

**12 Friday  
Highlights Tour**  
1:30  
**Lantern Work-  
shop** 6:00–8:30  
*Pierced Tin* R \$  
**VIVA! Concert**  
7:30 *Jane Birkin* \$

**13 Saturday  
Gallery Talk**  
*Journey to Asia*  
10:30  
**Highlights Tour**  
1:30  
**Concert** 2:30  
*Vilnius String  
Quartet* \$

## 14 Sunday Highlights Tour 1:30

**Film** 1:30 *Hiding  
and Seeking* \$

**Family Express**  
2:00–4:30 *Maya  
Rules*  
**Lantern Work-  
shop** 2:00–4:30  
*Split Reed* R \$

## 16 Tuesday Highlights Tour 1:30

## 17 Wednesday Highlights Tour 1:30

**Gallery Talk** 6:00  
*Medieval Art in the  
CMA*  
**Lantern Work-  
shop** 6:00–8:30  
*Red Twig* R \$  
**Film** 6:45  
*Divertimento* \$

## 18 Thursday Highlights Tour 1:30

**Gallery Talk** 2:30  
*Northern Renais-  
sance*

## 19 Friday Highlights Tour 1:30

**Lantern Work-  
shop** 6:00–8:30  
*Pierced Tin* R \$  
**Film** 7:00 *Orwell  
Rolls in His Grave* \$

## 20 Saturday Gallery Talk 10:30

*American  
Art—Old to New:  
Here's to the Red,  
White, and Blue*  
**Highlights Tour**  
1:30

## 21 Sunday Highlights Tour 1:30

**Film** 1:30 *Orwell  
Rolls in His Grave* \$  
**Guest Lecture**  
2:00 *The Blossoming  
of Burgundian Art.*  
Marina Belozerskaya  
**Lantern Work-  
shop** 2:00–4:30  
*Split Reed* R \$

## 23 Tuesday Highlights Tour 1:30

## 24 Wednesday Highlights Tour 1:30

## 25 Thursday Museum closed for Thanksgiving

## 26 Friday Highlights Tour 1:30

**Film** 7:00 *Zhou Yu's  
Train* \$

## 27 Saturday Highlights Tour 1:30

## 28 Sunday Highlights Tour 1:30

**Film** 1:30 *Zhou Yu's  
Train* \$  
**Recital** 2:30 *Karel  
Paukert, organ*

## 30 Tuesday Highlights Tour 1:30







# THE CLEVELAND MUSEUM OF ART

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**Web Site**  
[www.clevelandart.org](http://www.clevelandart.org)

**Ticket Center**  
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Fax 216-707-6659  
(closes at 8:00 on  
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Friday). Non-refund-  
able service fees  
apply for phone and  
Internet orders.

**Membership**  
216-707-2268  
[membership@  
clevelandart.org](mailto:membership@clevelandart.org)

**Museum Store**  
216-707-2333

**Special Events**  
216-707-2598

**Parking**  
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\$8 maximum. Both  
lots \$3 after 5:00  
(\$5 for special  
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permit holders on  
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Audio guide of the  
collection. Free.

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Saturday, Sunday  
10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Mondays  
(some holidays  
excepted), July 4,  
Thanksgiving,  
December 25, and  
January 1

**Museum Café**  
Closes one hour  
before museum.

**Ingalls Library  
Hours**  
Tuesday-Saturday  
10:00-5:00  
Wednesday to 9:00  
Open to the general  
public Wednesday  
10:00-9:00  
Image library by  
appointment  
(216-707-2547)

**Print Study Room  
Hours**  
By appointment only  
216-707-2242

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